

THE

Dan Smoot Report

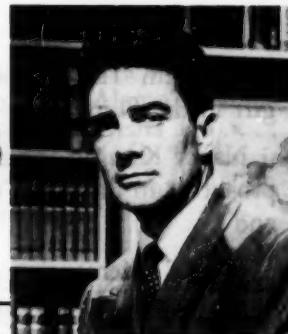
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DAN SMOOT

THE HOLLYWOOD SCENE

by Mabeth E. Smoot

There was a time when Hollywood catered to the tastes of a healthy and discriminating nation by depicting American womanhood in the image of Mary Pickford, and representing masculinity with the admirable knight-errantry of men like Doug Fairbanks, Senior and Richard Dix. Comedy, as brought to the silver screen by men like Harold Lloyd, was not salacious; and horror, portrayed by such men as Lon Chaney, managed to make spines tingle without dragging the audience through slimy sequences of human perversion and depravity.

The old silents were heavily burdened with technical imperfections. The exaggerated mannerisms required of actors who had to tell their stories and depict their emotions in pantomime, plus the artificial jerkiness of motion which the equipment of those days produced, make many of the old greats of silent-movie days look absurd now.

Hollywood strove mightily, and successfully, to perfect its technical skills; but, as often happens, technical skill has now far surpassed the ability and taste of people who use it.

The motion picture industry's great moment, each year, is spotlighted by the Academy Award presentations. The Academy nominations for the year 1960 indicate that Hollywood has become something more than a magic word: it is now headquarters of a colony inhabited, to a growing degree, by a group of co-educational panderers of depravity.

These arty folk have captured the attention, and obvious admiration, of the Academy Award Nominating Committee, by pooling their talents to give the public an intimate, close-up camera view of prostitution and perversion.

Other less successful, and more normal, film productions and producers, who had the originality and good taste to base their films on other themes, were not ignored by the Academy Nominating Committee in 1960 — they were just overlooked as much as possible. But few, if any, big productions which based their films on the comings and goings and doings of ladies of easy virtue escaped the admiring attention of the Committee.

Receiving nominations for 'best actress of the year' during 1960 were:

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Elizabeth Taylor, for her portrayal of a call-girl in the film *Butterfield 8*;

Nancy Kwan, for her portrayal of an amusing prostitute in the film *The World of Susie Wong*; and

Melina Mercouri, who is advertised as "a happy street-walker" in the film *Never on Sunday*. Not having seen this film, I do not know whether this prostitute's happiness derives from her voluntary refusal to practice her trade on the Lord's Day, or from some earthier circumstance.

Another film which earned a number of Academy nominations for its "excellence" is *Spartacus*, (written by Howard Fast and produced by Kirk Douglas who also played the leading role).

The screen play of *Spartacus* was done by Dalton Trumbo, who also distinguished himself by writing the screen play for *Exodus*, another Academy Award nominating committee favorite.

Mr. Trumbo has, in the past, distinguished himself in other ways: he was identified as a member of the communist party by 10 different people in sworn testimony before Congressional Committees. He spent a year in jail (June, 1950-April, 1951) for contempt of Congress, in refusing to answer questions concerning membership in the communist party and Screen Writers' Guild.

Mr. Trumbo's script for *Spartacus* brought the following comments:

From *Variety*, October 7, 1960:

"There is without any doubt more violence, more frank sex exposition per frame in *Spartacus* than has yet been put on the screen in any single picture."

From *Saturday Review of Literature*:

"One outstanding moment (in *Spartacus*) is that in which the homosexuality of Carssus becomes clear; another occurs when Varinia is given to Spartacus in his cell . . . All in all, Mr. Douglas and company have managed to breathe new life into ancient Rome."

The Beverly Hills Chamber of Commerce ob-

viously shared the *Saturday Review's* enthusiasm for Kirk Douglas: they gave him their Will Rogers Memorial Award of the year for being 'the outstanding person in entertainment.'

Breathing their kind of 'new life' into ancient Rome must be a satisfying experience for Douglas, Trumbo, Fast, and anyone else who would have felt comfortable in the debauched society of Rome during the days of her decline and fall. The editors of *The Saturday Review of Literature* must have enjoyed the same kind of emotional satisfaction, because they, widely advertised as scholarly folk, couldn't have approved the distortions of historical fact which dominate the script of *Spartacus*.

The Alamo

There was one motion picture released in 1960 — *The Alamo* — which really did breathe life into an epic of real history — American history. Perhaps this film did not come to the attention of *Saturday Review* editors. Or, it may be that anyone who gets pleasurable excitement from the Douglas-Trumbo-Fast version of debauchery in ancient Rome, just couldn't enjoy the healthy, manly, and accurate portrayal of history which distinguishes *The Alamo*. After all, none of the members of *The Alamo* cast suffered from any of the sexual or psychological abnormalities which so many arty and learned folks of our day seem to cherish — or, at least, to consider cute and entertaining.

The total absence of perversion in *The Alamo* may or may not explain the actions of the Academy Award Nominating Committee. In any event, it is certain that the Committee considers contemporary prostitutes and ancient depravity better entertainment than American heroes.

John Wayne, who produced, directed, and starred in *The Alamo* (considered by millions of discriminating Americans to be the greatest movie production since *Gone With The Wind*) did not receive an Academy Award nomination for his efforts; and neither did any of his leading supporting actors. The Academy Award Committee did find

several things about *The Alamo* worthy of nomination. This could have been calculated to avoid the storm of public protest which most certainly would have boiled up if *The Alamo* had been ignored altogether.

Or, it may be that the Academy Award Committee really does like a few things about *The Alamo* but just can't stand John Wayne, who has spoken out bluntly about "the garbage that is now being splashed on our screens"—the same garbage to which the Academy gives coveted awards. That is no way to win friends and influence Academy Awards.

Academy Award Committee members who are all atwitter with appreciation of call-girls as portrayed by Liz Taylor, and of perverts as portrayed by various actors in Kirk Douglas's *Spartacus*, couldn't feel kindly toward a man who makes such public statements as the following, which John Wayne made while *The Alamo* was still in production:

"The trash and filth now going onto American screens will lead to a crippling censorship unless motion pictures quit telling dirty stories to our kids

"I don't like to see the Hollywood bloodstream contaminated and diseased with perversion and immoral and amoral nuances. Filthy minds and filthy words and filthy thoughts have no place upon any motion picture screen."

These ideas did not handicap Wayne's directing or acting in *The Alamo* (not, at least, in the opinion of healthy people who have seen the picture). Together with actors who performed brilliantly in supporting roles—Laurence Harvey, Richard Widmark, Richard Boone, and Frankie Avalon (none of whom were nominated for 'Oscars')—John Wayne accomplished his purpose with the picture magnificently. It was a high purpose, which Wayne stated very clearly:

"I think it is high time that some agency in public life, or in world communications, do something to remind people in not only America but everywhere that once there were men and women who had the guts to stand up for the things in which they believed."

"Fiction can be interesting but it's a poor substitute for the real McCoy. 'The Alamo' is something that happened . . . only 124 years ago It is not a story that belongs only to Texas; it belongs to people everywhere who have an interest in a thing called freedom."

When this kind of American pits his talent and strength against the depravity which has 'contaminated the bloodstream' of the great industry centering in Hollywood, the purveyors of that depravity have to ignore him. If they tried to crawl out in the open and fight him, he would crush them.

If the Academy Award Committee members did disapprove of John Wayne's general comments about decency and patriotism, they probably could not warm up to some of the truly great lines he spoke as Davy Crockett in *The Alamo*—such lines as:

"*Republic!* I like the sound of the word. It means people can live free, talk free, go or come, buy or sell, be drunk or sober, however they choose. Some words give you a feeling. *Republic* is one of those words that makes me tight in the throat. The same tightness a man gets when his baby takes his first step, or his first baby shaves and makes his first sound like a man. Some words can give you a feeling that makes your heart warm. *Republic* is one of those words."

It is possible, of course, that the Academy Award Committee didn't understand what John Wayne was talking about—whereas the emotions and purposes of Elizabeth Taylor, and Melina Mercouri, and Kirk Douglas, and Trumbo and Fast were very clear to them.

Apparently, Chill Wills had the only 'meaty' role in *The Alamo* (according to the Academy Nominating Committee). He was the only actor in the film who 'merited' an award nomination. Wills ably portrayed an uncouth, unshaven, un-bathed backwoodsman: a typical example of Hollywood's image of American pioneers who fought and died for freedom.

There are only a few Hollywood notables who could have understood Wayne's thrilling lines

about a 'Republic' — only a few: men like George Murphy, Adolph Menjou, and the late, beloved Ward Bond, who understood and fought for the same American ideals that John Wayne believes in.

The Eleventh Commandment

There is another, young, Hollywood personality who, like John Wayne, has 'a great interest in a thing called freedom.' He proved this interest by starring (at great personal and financial inconvenience to himself) in a film called *The Eleventh Commandment*.

Millions of Americans who remember Richard Dix (one of the great stars of a less contaminated Hollywood era), may not realize that they have seen his handsome, talented and patriotic son, Robert Dix, in television appearances on such programs as *Death Valley Days*, *Frontier Doctor*, and *Perry Mason*.

Young Dix played the role of Frank James, in the Twentieth Century Fox production *Young Jessie James*. His last film for Twentieth Century was *Little Shepherd of Kingdom Come*.

In December, 1959, Robert Dix went to the island of Formosa to star in *The Eleventh Commandment*, a picture whose cast is made up predominantly of Chinese freedom fighters who welcomed an opportunity to have 'their side' of the Formosa story told to the American public.

Those who have seen, and appreciated, the film *Operation Abolition*, will appreciate the value of *The Eleventh Commandment* for several reasons:

1. While only a portion of the picture can be called 'documentary' in nature, the entire production is effectively arranged to set the stage for the 'documentary' part of the film, which features many Chinese who have escaped from the tyranny and brutality of the communist held mainland and are best qualified to tell the true story of the 'agrarian reformers' who have overrun China like a deadly pestilence.

2. *The Eleventh Commandment* points up a sadly obvious truth, which is also obvious in *Operation Abolition*: the susceptibility of our

nation's youth to communist propaganda. Miss Patricia Crest (who co-stars with Robert Dix) gives a capable, and appealing, performance as the beautiful, American college graduate who joins the communist party after seeing the "tragedy of Harlem."

3. Production and financial problems plagued the filming of *The Eleventh Commandment*. Consequently, the film lacks the technical quality which first-class camera work, direction, and film editing would have provided. These draw-backs by no means affect the performance of the young star, Robert Dix. Capable direction could have improved the important role of Miss Crest; but Dix played his role with the feeling of a man 'living' the part of an American Army officer who did not stop fighting his country's enemies when he took off his uniform.

4. The most important result of *The Eleventh Commandment* is that in making the film, Robert Dix established a new, refreshing, theater-image which can command the attention of our nation's youth. Young people have always wanted, and found, matinee-idols to emulate.

Regrettably, the motion picture and television industries have in recent years, offered our youth few entertainment personalities worthy of imitation. This obvious truth has been a source of concern to all discriminating parents, watching their children drawn to 'personalities' who obviously have no talent, and apparently have no knowledge of the moral standards that should be considered minimum in a Christian nation.

There are exceptions to this rule, of course: a few youthful entertainers speak of Christian orientation in occasional interviews. But none of them have endangered their important careers by making an open declaration for the principles (or even indicated an understanding of the principles) which prompted John Wayne to stake his money, and his professional reputation on the important story of *The Alamo*.

None of them — that is — except Robert Dix.

John Wayne richly deserves to reap a financial

reward from *The Alamo*, and probably will. Robert Dix's effort in *The Eleventh Commandment* is suffering a different fate, through no fault of his own.

One of the few breaks that *The Eleventh Commandment* has received (after being turned down by all the film distributing companies in New York) came unexpectedly from Kate Cameron (motion picture critic for the *New York Daily News*), who, impressed with its anti-communist message, arranged a screening of the film for the editor of the *Daily News* and for Fred Thrower, general manager of WPIX (the *Daily News'* New York television station.)

Thrower decided to run *The Eleventh Commandment* on WPIX-TV on the day that Khrushchev spoke before the UN last year.

WPIX-TV (we understand) usually has a six to seventh place rating in the New York area. When *The Eleventh Commandment* was run (without commercial breaks or interruptions) the station's audience rating tied with that of CBS, which was running *77 Sunset Strip*.

The *New York Daily News* advertised the film by running an editorial entitled "You must See This Picture." The picture's one run on station WPIX brought 7,000 fan letters.

In August, 1960, prior to the New York showing, *The Eleventh Commandment* was screened in Washington at USIA headquarters for Turner Shelton (head of the motion picture department of USIA). Shelton objected to the film because:

1. It showed that our children could be indoctrinated by communism in schools;
2. It showed that United States defense secrets could be obtained through 'personal pressure' tactics; and
3. The picture appealed to the 'emotional' rather than the 'intellectual' approach to communism.

Robert Dix and his producer went on the road, trying to sell the film to independent theater chains for regional motion picture programming. In

most instances, independent theater chain managers were enthusiastic about the film, and scheduled it for showing; but, in most instances, the schedules were cancelled, or sharply reduced, before the picture was shown.

The Eleventh Commandment did have a brief, successful run in several small Texas cities. As a result of the showing in Waco, Robert Dix was invited to speak from the pulpit of the Seventh and James Baptist Church there. He was also invited to speak at the Southern Baptist Convention which will be held at Glorieta, New Mexico in July of this year, and at another Baptist convention in Ridgecrest, North Carolina in August. *The Eleventh Commandment* will also be shown at both conventions.

Young Dix possesses several qualities (other than above average acting ability) which impress those who meet him: He speaks with quiet humility about himself and has none of the complexes which have lead other young heirs of great theatrical names to cry in their beer over the 'handicap' of being a Hollywood celebrity's son.

Robert Dix is proud of his name, and of his father's contribution to the American theater. Young Dix has an important contribution to make, too; and he needs help.

The subjects discussed in this *Report* have brought us thousands of letters asking: "What can we do to help"?

Here are a few suggestions:

1. Let Hollywood studios and producers know how you feel about motion pictures which you consider an insult to your standards of taste and decency;
2. Ask your local theaters to schedule *The Eleventh Commandment*, starring Robert Dix;
3. Get your local patriotic groups, and civic organizations to sponsor, in your community, a personal appearance of Robert Dix along with *The Eleventh Commandment*.

Information for such arrangements can be ob-

tained by writing direct to Mr. Robert Dix, in care of Twentieth Century Fox (A.P.I.), Fox Hills, Los Angeles, California.

* * * * *

OECD

The February 20, 1961, issue of this *Report* characterized the Organization for Economic Co-Operation and Development as: (1) a substitute for all previous schemes to tax the American people for foreign aid, but to take all control away from the people by channelling foreign aid through an international organization; and (2) a substitute for previous schemes to place ultimate control of American foreign trade policies in an international agency.

At that time, February 20, the OECD agreement was before the Senate for ratification as a treaty.

On March 16, 1961, the Senate ratified the OECD Treaty, by a vote of 72-18. Under pressure of public opinion, however, the Senate did attach to its "advice and consent" a Resolution of Ratification which eliminated most of the specific and immediate dangers involved in our membership in such an organization. The Senate limited OECD control over American affairs with the following provisions:

" . . . nothing in the convention, or the advice and consent of the Senate . . . confers any power on the Executive to bind the United States in substantive matters beyond what the Executive now has, or to bind the United States without compliance with applicable procedures imposed by domestic law, or confers any power on the Congress to take action in fields previously beyond the authority of Congress, or limits Congress in the exercise of any power it now has."

Even with these limitations, however, the Senate was ill-advised to approve American membership in the OECD. The OECD will now become (with regard to the determined effort to place control of American foreign aid and foreign trade in the hands of an international agency) exactly

what the United Nations Organization has become, with regard to the insidious drive to push America into world government: it sets a precedent for American membership; and it creates an international governmental institution which, at first, can only recommend and urge and propagandize but which can gradually acquire the powers which its formulators wanted it to have in the first place.

The 72 Senators who voted for ratification of the OECD Treaty and the 7 who did not vote but went on record as approving ratification were, by this action, supporting the leftwing internationalism which will ultimately, if not checked, destroy America as a free and independent republic.

The characterization (in the February 20, 1961, issue of this *Report*) of the OECD as an effort to channel American foreign aid through an international organization was based, in part, on the following specific provisions of the OECD Treaty:

"Believing that the economically more advanced nations should co-operate in assisting to the best of their ability the countries in process of economic development; . . . (the twenty signatory nations) agree that they will, both individually and jointly: . . . contribute to the economic development of both Member and non-member countries in the process of economic development . . ."

If that is not aimed at making American aid to "underdeveloped" nations a permanent treaty obligation and at putting OECD in charge of distributing the aid, then what is it?

On March 20, 1961, Mr. George B. Fowler of Holyoke, Massachusetts, wrote Senator Benjamin A. Smith, II (Democrat, Massachusetts), pointing out that the OECD is a scheme to make foreign aid a permanent feature of American foreign policy, and asking the Senator why he voted for it.

Senator Smith said, in his reply:

"I have made inquiry as to the points you made concerning this Organization. I have found that the Organization has nothing to do with foreign aid."

The semantics of liberalism would probably be very interesting if anyone could understand it.

Area Re-Development

On March 15, 1961, the Senate passed President Kennedy's Area Redevelopment Bill (Senate Bill 1, shown in roll-call below as S. 1) by a vote of 63-27. This legislation, also called the "Depressed Areas" bill, was characterized in the January 9, 1961, issue of this *Report* as a part of the remarkable program of stabbing American citizens and then giving them federal money to heal their wounds. No changes were made in the bill, prior to Senate passage on March 15, to justify any modification of that characterization.

Senate Bill 1 authorizes 300 million dollars in federal loans and 94 million dollars in federal grants to stimulate the economy in areas suffering from high unemployment. The 63 Senators who voted for this measure and the 7 who did not vote but went on record as favoring it clearly registered a stand with New Frontier "liberalism."

Filibuster Gag

While the House of Representatives was undergoing the utmost in pressure and political blackmail to "pack" their Rules Committee (see this *Report*, April 3, 1961), the Senate was involved in debate on the so-called "Filibuster" rule. Senator Clinton P. Anderson (Democrat, New Mexico) introduced S. Res. 4 — to revise Senate Rule 22 so that three-fifths of Senators voting, instead of two-thirds, could invoke cloture, thus shutting off debate on any matter.

Perhaps because the Administration was concentrating on the House Rules Committee, Senate Majority Leader Mike Mansfield (Democrat, Montana), entered a motion to send S. Res. 4 back to Committee — thus killing it, temporarily. Mansfield, himself a 'liberal,' assured other 'liberal' reformers that an acceptable revision of Rule 22 would be reported and brought to a vote later in the session (probably when the Administration is able to use its successful House Rules Committee tactics on the Senate).

The motion to recommit was passed 50 to 46. Not all of the 50 are 'conservative,' but voted on a "party-line" basis with the Majority Leader.

Emergency Feed Grains Bill

On March 22, 1961, the Senate passed the Administration's emergency feed grains bill by a vote of 58-31. This bill, HR 4510, provides for a rise in price supports for feed grains, payments in cash and kind for farmers who agree to reduce acreage of corn and grain sorghums by 20 to 40 percent, and loss of eligibility for price supports on feed grains by farmers who do not participate in the acreage-reduction plan.

Roll Calls

In the tabulations below: (1) OECD is Organization for Economic Co-Operation and Development; "Y" is a 'liberal' vote in favor; "N" is a 'conservative' vote against. (2) S.1 is Area Re-Development; "Y" is a 'liberal' vote in favor; "N" is 'conservative.' (3) Recommit S. Res. 4 means a vote to stop the effort to change the 'filibuster' rule; "Y" is a 'conservative' vote against changing the filibuster rule; "N" is 'liberal.' (4) HR 4510 is the Emergency Feed Grains Bill; "Y" is 'liberal' for the bill; "N" is conservative against.

"NV" in all four columns means that the Senator neither voted nor went on record.

	OECD	S.1	Recommit		S. Res. 4	HR 4510
			S. Res. 4	HR 4510		
ALABAMA						
Lister Hill	Y	Y	Y	Y	Y	Y
John Sparkman	Y	Y	Y	Y	Y	Y
ALASKA						
E. L. Bartlett	Y	Y	Y	Y	Y	Y
Ernest Gruening	Y	Y	N	Y	Y	Y
ARIZONA						
Barry Goldwater	N	N	Y	Y	N	
Carl Hayden	Y	Y	Y	Y	Y	Y
ARKANSAS						
J. W. Fulbright	Y	Y	Y	Y	Y	Y
John McClellan	N	N	Y	Y	Y	Y
CALIFORNIA						
Clair Engle	Y	Y	N	N	Y	
Thomas Kuchel	Y	N	N	N	Y	N
COLORADO						
Gordon Allott	NV	NV	N	N	N	
John A. Carroll	Y	Y	N	N	N	Y
CONNECTICUT						
Prescott Bush	Y	Y	N	N	N	N
Thomas J. Dodd	Y	Y	N	N	N	N
DELAWARE						
J. Caleb Boggs	Y	Y	N	Y	N	N
John J. Williams	Y	N	Y	N	N	N
FLORIDA						
Spessard L. Holland	Y	N	Y	Y	N	
George A. Smathers	Y	N	Y	Y	Y	
GEORGIA						
Richard B. Russell	N	N	Y	Y	Y	
Herman E. Talmadge	N	Y	Y	Y	Y	
HAWAII						
Hiram L. Fong	Y	Y	N	Y	N	
Oren E. Long	Y	Y	Y	Y	Y	
IDAHO						
Frank Church	Y	Y	N	N	Y	
Henry C. Dworshak	Y	N	Y	Y	Y	

ILLINOIS						NEW YORK				
Everett M. Dirksen	Y	Y	Y	N	Y	Kenneth B. Keating	Y	Y	N	N
Paul H. Douglas	Y	Y	N	Y		Jacob K. Javits	Y	Y	N	N
INDIANA						NORTH CAROLINA				
Homer E. Capehart	Y	Y	Y	N	Y	Sam J. Ervin, Jr.	N	Y	Y	N
R. Vance Hartke	Y	Y	N	Y		B. Everett Jordan	N	Y	Y	N
IOWA						NORTH DAKOTA				
B. M. Hickenlooper	Y	Y	N	Y	N	Quenton N. Burdick	Y	Y	N	Y
Jack Miller	Y	Y	Y	N		Milton R. Young	N	Y	Y	N
KANSAS						OHIO				
Frank Carlson	Y	Y	Y	Y	Y	Frank J. Lausche	Y	N	N	YY
Andrew Schoeppe	N	N	Y	Y	Y	Stephen M. Young	Y	Y	N	Y
KENTUCKY						Robert S. Kerr	Y	Y	Y	YY
John Sherman Cooper	Y	Y	N	Y	Y	A. S. Mike Monroney	Y	Y	Y	YY
Thurston B. Morton	Y	Y	N	Y		Wayne Morse	Y	Y	N	YY
LOUISIANA						Maurine B. Neuberger	Y	Y	N	Y
Allen B. Ellender	N	N	Y	Y	Y	PENNSYLVANIA				
Russell B. Long	Y	Y	Y	Y		Joseph S. Clark	Y	Y	N	Y
MAINE						Hugh Scott	Y	Y	N	N
Edmund S. Muskie	Y	Y	N	Y		RHODE ISLAND				
Margaret Chase Smith	Y	Y	N	Y		John O. Pastore	Y	Y	N	NN
MARYLAND						Claiborne Pell	Y	Y	N	N
J. Glenn Beall	Y	Y	N	Y		SOUTH CAROLINA				
John Marshall Butler	N	N	Y	N	Y	Olin D. Johnston	N	Y	Y	Y
MASSACHUSETTS						Strom Thurmond	N	Y	Y	N
Leverett Saltonstall	Y	Y	N	Y		SOUTH DAKOTA				
Benjamin Smith II	Y	Y	N	Y		Francis Case	Y	Y	N	YY
MICHIGAN						Karl E. Mundt	N	Y	Y	Y
Philip A. Hart	Y	Y	N	Y		TENNESSEE				
Pat McNamara	Y	Y	N	Y		Albert Gore	Y	Y	Y	YY
MINNESOTA						Estes Kefauver	Y	Y	Y	YY
Hubert Humphrey	Y	Y	N	Y		TEXAS				
Eugene S. McCarthy	Y	Y	N	Y		William A. Blakeley	N	Y	Y	NY
MISSISSIPPI						Ralph Yarborough	Y	Y	Y	Y
James O. Eastland	Y	N	Y	Y		UTAH				
John Stennis	Y	N	Y	Y		Wallace F. Bennett	Y	Y	Y	Y
MISSOURI						Frank E. Moss	NV	Y	N	Y
Edward V. Long	Y	Y	N	Y		VERMONT				
Stuart Symington	Y	Y	N	Y		George D. Aiken	Y	N	N	NN
MONTANA						Winston L. Prouty	NV	NV	N	NV
Mike Mansfield	Y	Y	Y	Y		VIRGINIA				
Lee Metcalf	Y	Y	N	Y		Harry F. Byrd	N	Y	Y	NN
NEBRASKA						A. Willis Robertson	Y	Y	N	N
Carl T. Curtis	N	N	Y	Y		WASHINGTON				
Roman L. Hruska	Y	Y	Y	Y		Henry M. Jackson	Y	Y	N	YY
NEVADA						Warren G. Magnuson	Y	Y	N	Y
Alan Bible	Y	Y	Y	Y		WEST VIRGINIA				
Howard W. Cannon	Y	Y	Y	Y		Robert C. Byrd	N	Y	Y	Y
NEW HAMPSHIRE						Jennings Randolph	N	Y	N	Y
Styles Bridges	Y	N	Y	N		WISCONSIN				
Norris Cotton	Y	N	Y	N		William Proxmire	Y	Y	N	YY
NEW JERSEY						Alexander Wiley	Y	Y	Y	YY
Clifford P. Case	Y	Y	N	N		WYOMING				
Harrison Williams	Y	Y	N	N		J. J. Hickey	Y	Y	Y	N
NEW MEXICO						Gale McGee	Y	Y	Y	Y
Clinton P. Anderson	Y	Y	N	N						
Dennis Chavez	Y	Y	Y	Y						

WHO IS DAN SMOOT?

Dan Smoot was born in Missouri. Reared in Texas, he attended SMU in Dallas, taking BA and MA degrees from that university in 1938 and 1940.

In 1941, he joined the faculty at Harvard as a Teaching Fellow in English, doing graduate work for the degree of Doctor of Philosophy in the field of American Civilization.

In 1942, he took leave of absence from Harvard in order to join the FBI. At the close of the war, he stayed in the FBI, rather than return to Harvard.

He served as an FBI Agent in all parts of the nation, handling all kinds of assignments. But for three and a half years, he worked exclusively on communist investigations in the industrial midwest. For two years following that, he was on FBI headquarters staff in Washington, as an Administrative Assistant to J. Edgar Hoover.

After nine and a half years in the FBI, Smoot resigned to help start the Facts Forum movement in Dallas. As the radio and television commentator for Facts Forum, Smoot, for almost four years spoke to a national audience giving both sides of great controversial issues.

In July, 1955, he resigned and started his own independent program, in order to give only one side—the side that uses fundamental American principles as a yardstick for measuring all important issues.

If you believe that Dan Smoot is providing effective tools for those who want to think and talk and write on the side of freedom, you can help immensely by subscribing, and encouraging others to subscribe, to *The Dan Smoot Report*.